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it rests only on a supposition, viz. that in the *Erfurt-Corpus-Gloss* (Hessels, D 266) *ditōr*, *gefyrdō* we have to do with a noun, not—as would seem evident to any but a prejudiced mind—with a verb form. Sweet must have taken *ditōr* as equivalent to *ditator*; his present *gefyrdō* is an improvement on the *gefyrdō* 'promoter' we find in the glossary to *OET*. Goetz in his *Thesaurus Glossarum Emendatarum* correctly explains the word by German 'ich fördere', but fails to refer to the source of the gloss, Aldhelm's Riddle *De Archuro* l. 7 *hoc dono ditōr*, etc., whence it would seem that *gefyrdō* was originally *gefyrdōd* sc. *beom*. Also on a supposition is based Sweet's entry *wuduheñn* 'quail'. We read in *Corpus C.* 840 *coturno wodhae*. This appears wrongly (cp. Wülker's note) as *coturno wodhen* *WW.* 366, 2. But imagining *coturno* as being = *coturnix*, Sweet accepted *wodhaen* and took it to be for *wuduhaen* which he prints as authentic in his *Dictionary*, giving the reader not even a hint as to the doubtfulness of the entry. I think we shall not go amiss in referring the gloss to Aldhelm's *Epistola ad Acircium* (Giles, p. 264, l. 8) *versu et facundiae cothurno extulerunt*; *wodhae* then will stand for *woð wōp* evidently being used here in the sense of 'stilted (artificial) speech.' Thus *coturnus* appears glossed by Irish *sulbaire* 'eloquence' in the *Cod. Augustini Carolinshuh*, fol. 35^b. Probably to the same passage of Aldhelm is to be referred the Münster gloss *coturno crince* (*ZfdA.* 33, 242), and *crinc* will rather mean 'gewundene, gekünstelte Rede' than *gewundener Schuh*, as Kluge would have it.

In the preface to his *OET*. Sweet had drawn attention to the monstrous *borggilefde* glossing *vadimonium* in the *Corpus*, but to this monstrosity he actually gives a place in his *Dictionary*, not heeding the clear testimony of Epinal-Erfurt reading *uerecundiae concesserim gilebdae* and *uadimonium borg* as to two distinct words. *Gilefde*, of course, renders only *concesserim*, the gloss referring to *Oros.* III, 3, 3.

That there is no such verb as *pritiġean* 'chirp', has already been pointed out by Napier, note to *OEG.* 37, 3 *garrulantes wri[tiende]*. But we may well ask why Sweet turned aside Kluge's testimony as to the MS. reading *writigeað* (*pipant*) *WW.* 516, 24 (see *E. S.* XI, 512) and why he paid no

attention to the by-form *wreotian* pointed out by the same author as extant in *WW.* 377, 33 *crepitat wreotaþ*. The question is all the more pertinent as Hall's *Dictionary* gives *wreotan* = *writian* and explains the latter by 'to rush, to roar.'

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ROMANIC LEXICOGRAPHICAL MISCELLANIES.

Under this heading are gathered various French, Italian, or Provençal words. Some of them are either not registered in the lexicons, or they are ill-defined, or, again, they have seemed to me to have been treated inadequately or erroneously from an etymological point of view.

Agacer, agazzare, taquiner.

AGAZA, Old High German, "daw". See O. Schade, *Altdeutsches Wörterbuch*, 2d ed. *Agaza*, rather than the *agalstra* cited as a possibility by Hatzfeld and Darmesteter in the *Dictionnaire Général*, is almost certainly the etymon of the French *agacer* and of the Italian *agazzare*. Tommaseo cites *agazza* and refers to *agazza* and *gazzera*. He does not cite *agazzare*. Muratori, *Rer. Ital. Serip.*, t. XVI, col. 1035, cites the following from the account of the burial of Galeazzo of Milan, September, 1402: "alia duo [scuta] cum divisa Imperatoris, videlicet uno capitergio cum una gassa." I shall quote one earlier passage for the Italian. Körting reads thus in his second edition: "Über das Vb. *agacer* s. oben *ad* + *hazjan*; zu *agaza* gehört *agacer* nur insofern, als es altfranzösisch auch 'wie eine Elster schreien' bedeutet; *agacer*, 'reizen,' ist *ad* + *ahd. hazjan*, 'hetzen';" etc. On the contrary, both *agacer* and *agazzare* are, I believe, to be derived from OHG. *agaza*, "daw," and both these verbs were at first terms of falconry. The *Dictionnaire Général* defines *agacer* as follows:—(1) Mettre dans un état de légère irritation nerveuse:—(2) Exciter par de légères provocations.

Now as to the evidence. To say nothing of the very serious phonetic difficulties to which both *hazjan* and *hatzan* give rise, there is excellent ground for seeking elsewhere the etymon of *agacer*

and of *agazzare*. In reading for the chapter on Falconry in "Dante and the Animal Kingdom," I came upon the following passage from an early Italian writer (13th cent. ?), who surely must have had an etymologist of the twentieth century in mind. In the *Libro delle nature degli uccelli, Scelta di Curios. Lett.*, vol. 140, p. 26, we find this statement, "Se tu vuoi *agazzare* neuno sparviere od altro uccello, per averlo, tolle el seme del dente cavallino [henbane], e fanne polvere, e dàllili a beccare in qualunque modo tu puoi, ed elli morae, e tu li li chiedi; e s'elli nollo ti dà, e tu guarda; quand' elli el gitterà vallo a ricogliere, scaldalo al fuoco e guarrà bene." The author continues, (p. 52) . . . "e poi che sarà bene adusato alla mano, e riede a la mano, abbi una *gazza*, innanzi che tu li mostri altro uccello neuno, e coscili li occhi, e poni la *gazza* in terra e vâ collo sparvieri presso sì che la pigli . . ." etc.

This teasing allurement with the *gazza* or daw goes on for several days till the hawk or falcon has learnt her lesson. *Ibid.*, p. 52 ff. May we not seek a similar origin for *taquiner* in the O. H. German *táha*, which also means a daw?

Aürios, aürius.

A(U)GURIOSUS > Old Prov. *aürios*, 'crazy'. Unlike the etymon of *heureux*, *auguriosus* is not a hypothetical form. We find this in Du Cange: "Auguriosus, augur. Parminius Abbas in Excerptis de sacris Scripturis." Our English word 'silly' has had a similar history. Anglo-Saxon *sælig* meant 'timely'. The word then came to mean 'happy', 'lucky', 'blessed', 'innocent'; finally, 'simple', 'foolish'. See Skeat.

Levy, in his *Supplement-Wörterbuch*, gives two quotations:

El esdevenc aürios e senes sen.

Merv. Irl. 51, 24.

E aprop los companhos d'aguest aürios lo van penre e liguar.

Ibid., 52, 16.

Religious frenzy had, it seems, a like influence on the semantic development of the Old Provençal *aürius*, which also means 'mad', 'crazy', and comes almost certainly from *a(u)gurium* + *ivus*. For *aürius* see Raynouard, *Lexique Roman*, II, 148. Mistral defines *auriveu*, *aurivel*, *aurivello*, *auribelli*, *auribello*, as meaning 'light-headed', 'wild', 'giddy'.

Attujare.

*ATTURIARE > Ital. *attujare*, 'to stop', 'to block'. Levy, *op. cit.*, cites *aturar*. The *yod* here postulated is not a very rare phenomenon in Italian. We have both *furo* and *fuio*, and, contrariwise, *panie* and *pane*. Possibly *attujare* was influenced by (or influenced) *abbujare*. We may now be in a position to throw light on the moot point raised by Dante's lines (*Purg.* XXXIII, 48),

E forse che la mia narrazion buia,
Qual Temi e Sfinge, men ti persuade
Perchè a lor modo l'intelletto attua.

Burrato.

BURRUS = *rufus*. (perhaps *ρυφός*. St. Augustine, *Serm.*, 256 n. 13, uses *byrrhus*. See Forcellini). Ital. *burrato*, 'abyss', 'dark chasm'.

Dante, *Inf.* XII, 10:

Cotal di quel burrato era la scesa.

Again, *Inf.* XVI, 114:

La[corda] gittò giuso in quel burrato.

The suffix *-atus* attached to such a word gives rise to difficulties. The change of meaning of the stem, however, is natural enough, if we consider the fickleness of colors. Compare for example Ital. *bruno*, and English "brown". Remark also Old Spanish *blavo*,—"Calificacion dada al color que se compone de blanco y pardo o algo bermejo." Donadiu y Puignau.

Quive.

ECCUM + ĪBĪ > Ital. *quivi*; ŪBĪ > OVE. By analogy to *ove*, the more frequent word, we get *quive*, used by Dante (*Paradiso* XIV, 26).

Alluminare.

O. French EN + Latin LUMINARE > Old and Mod. French *enluminer*, with the derivatives *enlumineur*, *enluminure*. "Comme l'escrivain qui a fait son livre l'enlumine d'or et d'azur." Joinville, *St. Louis*, 146, ed. Wailly. For the sake of what we nowadays call "local color" Dante used this word instead of the Italian *miniare*, and rendered the French nasal *en* by a Tuscan *a*.

"O," dissì lui, "non sei tu Oderisi,
L'onor d'Agobbio e l'onor di quell' arte
Che alluminare chiamata è in Parisi?"

Purg. XI, 79-82.

Assemprare.

EXEMPLUM (amplification of Körting 3396) > Ital. *assemprare*, 'to copy' or 'exemplify'.

This derivation seems to explain definitively the lines in Dante (*Inf.* xxiv, 4, 5):—

Quando la brina in sulla terra assempra
L'immagine di sua sorella bianca (the snow).

Issaratz.

EXSERRATUS or EXERRATUS > Old Provençal *issaratz*.

In the twenty-third line of a poem by William IX of Poitou¹ beginning, *Companho, faray un vers covinen*, is found a curious word, *issaratz*. The poem ends with these verses:

Cavallier, datz mi cosselh d'un pessamen;
anc mais no fuy issaratz de cauzimen;
res non sai ab qual me tengua de n' Agnes o de n' Arsen.

The phonetic development by which we get an *iss* in the ante-penultimate and an *a* in the penultimate of *issaratz* may be explained thus: *Exilium* > *eissilh* and *issilh*; *mercedem* > *merce* and *marce*, for *e* followed by *r* often becomes *a*. The citations about to be given show that no difficulty arises from the single *r* of *issaratz*. Observe now these verses cited by Raynouard under *serrar* from Bertran de Born and Guillem de Tudela

Mas aissi'ls clau e'ls enserra.

(B. de B.)

(See Stimming's ed. 1892, p. 68.)

En auta votz cridan, Anem los essarar.

(G. de T.)

Though one *issarrar* (*esserar*, *eserar*, *essarar*, etc.) is undoubtedly from *i(n)serrare*, we may well have in the *issaratz* of Count Guillem IX a homonym from *exserratus* or *exerratus*. The debatable line may mean, "I was never more excluded (never further) from discrimination (from making a choice) between Lady Agnes and Lady Arsen."

On the other hand if *issaratz* be from *exerrare*, meaning 'to go astray', the words "anc mais no fuy issaratz" might signify "I was never more bewildered."

I hope to have thrown a little light on this puzzle which I have certainly not solved.

¹ Appel, *Provenzalische Chrestomathie*, No. 59.

Fiatore.

FLATUS merged with FOETOREM > *fiatore*, 'stench'.

"Putente sopra ogni fiatore". *Tundal's Vision*, Codex 185.

Grimaldi.

GRIMALDI (a very common Italian proper name) perhaps > *grimaldello*, a lock-pick. Fr. Sacchetti, Nov. 175, "Aprirono o con grimaldello, o con altro artificio il detto serrame." Cf. the English words, Betty, Jenny, Jemmy, Jimmy. A certain paternal familiarity with tools leads naturally (especially among the burglarious gentry) to an endearing diminutive. Zambaldi derives *grimaldello* thus: "è un dim. dal mlt. cremaculus, fr. crémaille, mod. crémaillère, che deriva dall' ol. Kram. uncino di ferro." Aside from the probability that 'cremaculus' would give **cremaglio* or **cremacchio*, it seems to me going rather far afield to look thus for an etymon, seeing the very great frequency with which tools are named after the most notorious persons who have used them.

Leppo.

LĪPPUS, adj. only. 'Blear-eyed,' 'sore-eyed'; of things, 'dripping,' 'running.' > Ital. *leppo*, 'stench.' Dante, *Inf.* xxx, 99, "Per febbre acuta gittan tanto leppo." Buti comments: "Leppo è puzza d'arso unto, come quando lo fuoco s'appiglia alla pignatta o alla padella, e così dice che putiano coloro."

In modern Ital. *leppo* refers especially to a smell from a kitchen. There is a Greek λίπος [Υ] τὸ, meaning 'animal-fat,' 'lard,' 'tallow.'

Pola.

(CORNIX) PAULA. Pola, now obsolete in Tuscan save in a proverb, is used by the Venetians (so G. di Mirafiore says) to designate a *taccola* or daw. Benvenuto da Imola commenting on *pole*, *Parad.* xx, 35, renders, "the magpie or something similar," "*le pole*, quæ sunt de genere picarum." Lubin, Fraticelli, and Scartazzini say "cornachie"! Philaethes translates "Krähn." In my opinion the word *pola* is derived from *cornix paula*, as *sanglier*, by the same well-known dropping of the noun, is derived from *porcus singularis*.

Cornix paula = *cornicula* or, rather *cornacula*, whence *cornacchia*. No etymology for *pola* is registered in Körtling. As to the meaning of *pola*, the following definitions are given: *cornacchia*, *mulacchia*, *taccola*, and, finally, in his *Opere Div.* 90, Franco Sacchetti attributes to the *pola* essentially the characteristics attributed by the "Physiologus" to the *upupa*, hoopoe or lapwing. The weight of testimony indicates that the bird is either the rook or the daw. The word *pola* seems to have had more than one owner in Dante's time.

(See *Dante and the Animal Kingdom*, p. 305).

Ramogna, ramier.

RAMO + ONIA (Cf. Meyer-Lübke, *Gr. des L. R.* II, § 462) > Ital. *ramogna*, god-speed (?). Dante uses this rare word in *Purg.* XI, 25:

Così a se e noi buona ramogna
Quell' ombre orando, andavan sotto il pondo, etc.

Buti comments: "buogna ramogna, cioè buona felicità nel nostro viaggio e nel loro: ramogna è proprio seguir nel viaggio."

Benvenuto da Imola: "idest, bonum augurium."

Jac. della Lana: "Propriamente è iter o viaggio."

Cf. Godefroy, s. v. *ramier* (No. 2.). Godefroy cannot define, but he cites Eustache Deschamps.

A cursory examination has not enabled me to find this passage in the ten-volume edition of the Société des Anciens Textes. Were one to study the legendary life of Saint Riquier widely enough the word *ramier* might be fully explained.

Sire, j'ay le mal Saint Riquier,
Donnez moi pour Dieu le ramier;
Atten encore jusqu'a demain.

"Le mal Saint Riquier" (not defined by Littré) is paralysis. The saint seems to have bequeathed a cure to those who devoutly visited his remains.

See Migne, *Patrologia*, v. 141, col. 1420.

Rattrappare.

RE + AD + TRAPPEN (Old HG. *trapo*, Anglo-Saxon *bitraeppan*, German *treppe*. Cf. *trampeln*, etc.) > Ital. *rattrappare*. The original sense of the word *trapo* was a 'step', then something stepped

on, then a 'trap'. Cf. English 'trap-door'. Dante, *Inf.* XVI, 136,

Sì come torna colui che va giuso
Talora a solver l'ancora ch' aggrappa
O scoglio od altro che nel mare è chiuso,
Che in su si stende, e da piè si rattrappa.

In this passage the word seems to revert to its original meaning 'to step'. The verse (136) appears to mean: "Who stretches up and kicks backward",—a perfect description of a swimmer pushing up toward the surface.

Sobbarcare.

SUB + ARC(U) + ARE, or (?) SUB + ARCA + ARE, > Ital. *sobbarcare* 'to bend beneath'. Dante, *Purg.* VI, 135, "Io mi sobbarco". Buti, in his commentary, suggests another etymon. He says, "I'mi sobbarco, cioè io faccio di me barca."

For the doubling of the *b* (if my etymology be correct), cf. *abate* or *abbate*, *abborre* < *abhorret*, etc.

Tragime.

TRAGĪMEN (cf. first and second editions of Körtling.) > Ital. *tragime*, 'kedge', a term of falconry. This word is not cited by Tommaseo. See *Scelta di Curiosità Letterarie*, vol. 140, p. 40 and *passim*.

Trafiere.

TRANSFERIRE > Ital. *trafiere* and *trafierere*, whence *trafiere*, 'dagger.' See *Tundal's Vision* in *Scelta di Curiosità Letterarie*, vol. 128, p. 43, and Tommaseo. See, also, Meyer-Lübke, *Gr. des L. R.*, vol. II, § 399. *Leva*, a 'lever,' shows that a postverbal may be the name of a tool.

Triamito.

Triamitos (fabric woven with three threads) > ? Ital. *triamito*, 'ticking', 'drill'. *Tundal's Vision* Codex 158: . . . "coperte di preziosi panni di seta e di triamito." See *Scelta di Curios. Lett.*, vol. 128, p. 96, and the explanation by Corazzini, *ibid.*, p. 132. The word *triamito* is not registered in any accessible lexicon.

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